DOCUMENT RESUME

ED 436 439 SO 030 601

TITLE	The Arts Standards (Adopted 4/28/97): Arizona Department of Education.
INSTITUTION	Arizona State Dept. of Education, Phoenix.
PUB DATE	1997-04-28
NOTE	46p.
AVAILABLE FROM	Arizona Department of Education, 1535 West Jefferson Street, Phoenix, AZ 85007; Tel: 602-542-3504.
PUB TYPE	Legal/Legislative/Regulatory Materials (090)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	*Academic Standards; Art Education; Dance Education; Elementary Secondary Education; *Fine Arts; Music Education; *State Standards; Student Educational Objectives; Theater Arts; Visual Arts
IDENTIFIERS	*Arizona

ABSTRACT

Dance, music, theater, and visual arts are everywhere in life, adding depth and dimension to the environment and shaping people's experiences, often deeply and subtly. This Arizona standards guide is based on the premise that all students will achieve the essentials level in the four arts disciplines (the aforementioned music, visual arts, theater, and dance) and attain the proficiency level in at least one form on or before graduation from high school. All levels are built upon previous levels, and since students will achieve the proficiency level at different ages or rates, schools will provide curriculum to allow students who go beyond proficiency to study at the distinction level. The guide is divided into the following sections: (1) "Rationale Statement for the Arts"; (2) "Research Supporting the Value of the Arts as Core Subjects"; (3) "Music"; (4) "Visual Arts"; (5) "Theatre"; (6) "Dance"; and (7) "Arts Glossary." Each arts discipline in the guide presents several standards to be achieved by students in levels from kindergarten, grades 1-3, grades 4-8, and grades 9-12. (BT)

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ED 436 439

ARIZONA
DEPARTMENT OF
EDUCATION

The Arts Standards

(Adopted 4/28/97)

SO 030 601

Billie J. Orr

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Arizona Standards

The Arts Standards
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TABLE OF CONTENTS

Rationale Statement for the Arts 1

Research Supporting the Value of the Arts as Core Subjects 4

Music 7

Visual Arts 15

Theatre 22

Dance 30

Arts Glossary 36

ARIZONA
DEPARTMENT OF
EDUCATION

Arizona Standards

The Arts Standards
(Adopted 4/28/97)

Rationale Statement for the Arts

Dance, music, theatre and visual arts are everywhere in our lives, adding depth and dimension to the environment we live in and shaping our experiences, often so deeply or subtly that we are unaware of their presence. In any civilization, the arts are inseparable from the very meaning of the term "education." To be truly educated, one must have knowledge and skills in Creating Art, Art in Context and Art As Inquiry. In addition to specialized instruction in the arts, the knowledge and skills will be further enhanced by integration of the arts across the other curricular areas.

Building mastery at each of the readiness, foundations, essentials, proficiency and distinction levels is the overriding principal of a rigorous arts education. As students continue to use a wide range of subject matter, symbols, images and expressions, they grow more sophisticated in their knowledge and use of the arts to investigate, communicate, reason and evaluate the merits of their work. As a result of developing these capabilities, students can arrive at their own knowledge, beliefs and values for making personal and artistic decisions and be better prepared to live and work in a constantly changing, expanding society.

All students will achieve the essentials level (see standards section of this document) in the four arts disciplines (music, visual arts, theatre and dance) and attain the proficiency level in at least one art form on or before graduation. All levels are built upon previous levels. Since students will achieve the proficiency level at different ages or rates, schools will provide curriculum to allow students who go beyond proficiency to study at the distinction level.

Education in the arts benefits students by:

- Cultivating the whole child by building multiple literacies (e.g., developing intuition,reasoning, imagination and dexterity) into unique forms of expression and communication.
- Initiating them into a variety of ways of perceiving and thinking that will help them see and grasp life in new ways.
- Teaching the analyzation of nonverbal communication and the making of informed judgments.

- Enhancing understanding of themselves and others.
- Acquiring the tools and knowledge to take charge of their own learning-assessing where they have been, where they are and where they want to go.
- Promoting the processes of thinking, creating and evaluating.
- Developing attributes of self-discipline and personal responsibility, reinforcing the joy of learning and self-esteem, and fostering the thinking skills and creativity valued in the workplace.
- Demonstrating the direct connection between study, hard work and high levels of achievement.
- Giving them knowledge of potential career pathways or involvement in the arts.
- Encouraging experimentation with and utilization of current technology.
- Fostering a lifelong appreciation for and support of the arts.

An education in the arts also benefits society and the workplace because students gain powerful skills for:

- Understanding human experiences, both past and present.
- Learning to adapt to and respect others' ways of thinking, working and expressing themselves.
- Learning artistic modes of analyzing different situations, which brings an array of expressive, analytical and developmental tools to everyday experiences.
- Encouraging experimentation with and utilization of new electronic media and global networks to give them marketable workplace skills.
- Understanding the influences of the arts to create and reflect cultures.
- Understanding the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action.
- Learning adaptability and flexibility to meet the needs of a complex and competitive society.
- Learning the importance of teamwork and cooperation.
- Making decisions in situations where there are no standard answers.
- Bringing their own contributions to the nation's storehouse of culture.
- Communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression.
- Carrying our individual and collective images and ideas from one generation to another.
- Recognizing the essential role the arts have in sustaining the viability of cultures.

Whenever possible and within the limits and needs of individual districts, students need direct contact with objects, professional artists and performers through partnerships with state and local resources (e.g., museums, symphonies, artists in residence, traveling exhibits, theatre companies, art centers, dance companies).

In order to support these high standards of learning, districts and schools may need to restructure their school day and year. In service and support to teachers, parents and students will be an ongoing process as innovative and integrated approaches for learning are developed within the four arts disciplines and across the other subject areas.

Success will be realized when all students have equal access to all the arts.

Research Supporting the Value of the Arts as Core Subjects

- The arts have far-reaching potential to help students achieve education goals. Students of the arts continue to outperform their non-arts peers on the Scholastic Assessment Test, according to the College Entrance Examination Board. In 1995, SAT scores for students who had studied the arts more than four years were 59 points higher on the verbal and 44 points higher on the math portion than students with no coursework or experience in the arts.

- The College Board, Profile of SAT and Achievement Test Takers, 1995. The percentage of students at or above grade level in second-grade maths was highest in those with two years of test arts, less in those with only one year and lowest in those with no test arts.

Learning Improved by Arts Training, Nature: International Weekly Journal of Science, by Alan Fox, Donna Jeffrey and Faith Knowles, May 1996.

- Researchers at the University of California, Irvine, studied the power of music by observing two groups of preschoolers. One group took piano lessons and sang daily in chorus. The other did not. After eight months the musical 3-year olds were expert puzzlemasters, scoring 80 percent higher than their playmates did in spatial intelligence-the ability to visualize the world accurately. This skill later translates into complex mathematics and engineering skills. "Early music training can enhance a child's ability to reason," says Irvine physicist Gordon Shaw.

- Scientists argue that children are capable of far more at younger ages than schools generally realize . . . the optimum "windows of opportunity for learning" last until about the age of 10 or 12, says Harry Chugani of Wayne State University's Children's Hospital of Michigan.

Why Do Schools Flunk Biology?, Newsweek, by LynNell Hancock, February 1996.

- Classes were more interactive, there were more student-initiated topics and discussions, and more time was devoted to literacy activities and problem-solving activities in schools using the arts-based "Different Ways of Knowing" program. The program also produced significant positive effects on student achievement, motivation and engagement in learning.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995.

- Self-concept is positively enhanced through the arts, according to a review of 57 studies, as are language acquisition, cognitive development, critical thinking ability and social skills. The authors examined studies of measurable results in the emotional and social development of children. The relationship between music participation and self-concept was strongly in evidence.

The Effects of Arts and Music Education on Student's Self-Concept, by J.Trusty and G. M. Oliva, 1994.

- As critics, the children learned to emphasize the value of rules, resources and bases for common knowledge in dramatic interpretation. As characters, they shifted perspective from self to other through voice, physical action, and connection to other characters.

Learning to Act/Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre, by Shelby Wolf, 1994.

- Research at New York University revealed that critical thinking skills in the arts are transferred to other subjects1, which is something Ann Alejandro, a teacher in the Rio Grande Valley in South Texas, observes in her classroom everyday: "I am convinced of the parallels between teaching children how to draw and teaching them how to read and write. In all cases, students need to learn how to see, to interpret data from the word, the canvas, and the page."2

1National Arts Education Research Center Principal Research Findings, 1987-1991, by Jerrold Ross and Ellyn Berk, 1992. 2Like Happy Dreams-Integrating Visual Arts, Writing and Reading, by Ann Alejandro, 1994.

- The writing quality of elementary students was consistently and significantly improved by using drawing and drama techniques, compared to the control group, which used only the discussion approach. Drama and drawing techniques allowed the students to experiment, evaluate, revise and integrate ideas before writing began, thus significantly improving results.

Drama and Drawing for Narrative Writing in Primary Grades, by B. H. Moore and H. Caldwell, 1993

- Students improved an average of one to two months in reading for each month they participated in the "Learning to Read Through the

Arts" program in New York City. Students' writing also improved, the study revealed. "Learning to Read Through the Arts," an intensive, integrated arts curriculum, has been designated a model program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.

Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93; Office of Educational Research, New York City Board of Education, 1993, 1981, 1978.

- Originality and imagination scores were significantly higher for preschool children with disabilities after participation in a dance program than for those participating in the adopted physical education program.

Effect of a Dance Program on the Creativity of Preschool Handicapped Children, by D. Jay, 1991.

- "Humanitas Program" students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history, and made more interdisciplinary references than non-Humanitas students. Low-achieving students made gains equivalent to those made by high-achieving students. The Humanitas program incorporates the arts into a broad humanities curriculum, drawing upon the relationship between literature, social studies and the arts. The program has reached 3,500 students in 20 high schools.

The Humanitas Program Evaluation Project 1990-91, by P. Aschbacher and J. Herman, 1991.

- High-risk elementary students with one year in the "Different Ways of Knowing" program gained eight percentile points on standardized language arts tests; students with two years in the program gained 16 percentile points. Non-program students showed no percentile gain in language arts. Students with three years in the program outscored non-program students with significantly higher report card grades in the core subject areas of language arts, mathematics, reading and social studies. Participants showed significantly higher levels of engagement and increased beliefs that there is value in personal effort for achievement. In total, 920 elementary students in 52 classrooms were studied in this national longitudinal study in Los Angeles; south Boston; and Cambridge, Massachusetts.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S.

Catterall, 1995.

The Arts Standards

Music

Singing, playing instruments, moving to music, and creating music enables students to acquire skills and knowledge about a diverse range of musical styles: symphonic, chamber, opera, musical, folk, jazz, pop, mariachi, gospel, and contemporary and traditional cultural genres. Learning to read and notate music gives students skills with which to explore and critique music independently and with others. Listening, analyzing and evaluating music helps students understand their own historical and cultural heritages and those that surround them.

Refer to glossary for any italicized words followed by an asterisk. You may click on the word to take view it directly in the glossary. Only the first reference in each level is italicized per standard.

STANDARD 1: CREATING ART

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Sing/Play a variety of song.
- Maintain a steady beat.
- Identify variation in tempo and dynamics*.
- Echo short rhythms and melodic patterns.
- Improvise* simple rhythmic and melodic ostinato*. accompaniments on a variety of classroom instruments* and materials.
- Identify the sound of a variety of band, orchestra and classroom instruments.
- Show respect for personal work and the work of others.

FOUNDATIONS (Grades 1-3)

- Sing/Play a varied repertoire of songs from different genres* and diverse cultures.
- Sing/Play, matching timbre* and dynamics* , in response to

conductor cues (e.g., ostinatos* [repeating patterns], partner songs [each student has his own part which fits together with others], in rounds, in groups).

- Perform independent instrumental parts while other students sing or play contrasting parts.
- Identify form*, tension* and release, and balance in music from listening to examples.
- Improvise in consistent style*, meter* and tonality (e.g., simple rhythmic variations, simple melodic embellishments on familiar melodies, short melodies).
- Sing/Perform with expression and technical accuracy a variety of musical literature representing diverse genres and cultures, with level of difficulty 2 on a scale of 1-6, including some songs performed from memory.
- Create/Arrange short songs and instrumental pieces within specified guidelines using a variety of sound sources.
- Listen to musical examples with sustained attention and self-discipline.
- Use standard musical notation to record personal musical ideas and the ideas of others.

ESSENTIALS (Grades 4-8)

- Expand note-reading ability to include sixteenth and dotted notes, and rests in 6/8, 3/8 and alla breve* (cut time) meter* signatures. Articulate* notes on the page (e.g., letters [a, b, c, d, e, f, g], numbers [1, 2, 3, etc.], syllables [do, re, mi, etc.]).
- Sing/Perform accurately and with good breath control, tone quality, posture and technique*.
- Sing/Play in ensemble* or alone, with expression and technical accuracy, a varied repertoire of musical literature with level of difficulty 3 on a scale of 1-6, including some songs performed from memory.
- Recognize and perform the major and minor* scales structure.
- Sight-read accurately and expressively music with level of difficulty 2 on a scale of 1-6.
- Improvise simple harmonic* accompaniments and melodies.
- Compose short pieces within specified guidelines, demonstrating how the elements of music* are used to achieve unity and variety, tension* and release, and balance.
- Identify and demonstrate the basic physical and scientific properties of the technical aspects of music (e.g., acoustics, resonance, intervals, materials used in the construction of instruments, computer

keyboards and workstations, Musical Instrument Digital Interface [MIDI]*, Computer Assisted Musical Instruction [CAMI], mathematics, human anatomy).
- Use a variety of traditional (e.g., voices, instruments) and nontraditional (e.g., paper tearing, clapping, finger snapping, pencil tapping) sound sources and electronic media* when composing and arranging.

PROFICIENCY (Grades 9-12)

- Sing/Perform with expression and technical accuracy a large and varied solo and ensemble* repertoire with level of difficulty 4 on a scale of 1-6, including some songs performed from memory and without accompaniment.
- Recognize (by sight/ear) chord structures and the chords in standard harmonic* progressions.
- Demonstrate the ability to read a score of up to four staves* , in two or more clefs*.
- Sight-read accurately and expressively music with level of difficulty 3 on a scale of 1-6.
- Improvise stylistically appropriate harmonizing parts, rhythmic and melodic variations on given pentatonic* melodies and melodies in major and minor keys* , and original melodies over given chord progressions, each in a consistent style* , meter* and tonality.
- Compose music in several distinct styles, demonstrating creativity in using elements of music* for expressive effect.
- Compose and arrange pieces for voices or instruments other than those for which the pieces were written, in ways that preserve or enhance the expressive effect of the music.
- Understand the basic concepts of music theory.
- Understand and demonstrate the range* and playing system of at least one instrument OR demonstrate the range and expressive possibilities of the voice (e.g., soprano, alto, tenor or bass).
- Develop and sustain a portfolio of created work demonstrating the progression of knowledge and skills.

DISTINCTION (Honors)

- Sing/Perform a large and varied repertoire of solo and ensemble* literature with level of difficulty 5 on a scale of 1-6, with expression and technical accuracy.
- Sing music written in more than four parts.
- Sight-read accurately and expressively music with level of difficulty 4

on a scale of 1-6.

- Demonstrate the ability to read a full instrumental or vocal score.
- Describe how the elements of music* , transpositions* and clefs* are used in a full score.
- Improvise stylistically appropriate harmonizing parts in a variety of styles*.
- Improvise original melodies and harmonizing parts in a variety of styles, over given chord progressions, each in a consistent style, meter* and tonality.
- Compose/Arrange music, demonstrating imagination and technical skill in applying the principles of composition and orchestration.
- Conduct and rehearse a peer group, demonstrating knowledge and understanding of the score.

STANDARD 2: ART IN CONTEXT

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Describe various musical styles* from diverse cultures.
- Identify and describe various moods achieved while playing classroom instruments*.
- Identify music which creates changes in mood through listening examples.
  Demonstrate audience behavior appropriate for the context* and style of music performed.

FOUNDATIONS (Grades 1-3)

Identify various uses (e.g., songs of celebration, game songs, marches, dance music, work songs) of music in daily experiences and describe characteristics that make certain music suitable for each use.
Identify by genre* or style* examples of music from historical periods and cultures.
Identify and describe the roles* of musicians (e.g., orchestra conductor, folksinger, church organist) in various musical settings

and cultures.
Explain personal preference for a specific musical work, using appropriate terminology.

ESSENTIALS (Grades 4-8)

Analyze the uses of dynamics*, pitch, duration, melodic contour, structure, timbre* and tempo in aural* examples representing diverse genres* and cultures.
Describe and classify by genre and style* listening examples of high quality; explain the characteristics that cause those selections to be exemplary.
Discuss diverse functions which music serves.
Compare the roles* of musicians (e.g., music video performer, symphony conductor, opera soloist, gospel choir singer, recording artist, film score composer/arranger, church organist, Apache violinist) according to the various functions and the conditions under which music is performed.

PROFICIENCY (Grades 9-12)

Classify by genre* or style* and by historical period or culture unfamiliar but representative aural* examples of music; explain reasoning behind their classifications.
Identify sources of American music genres (e.g., blues, Broadway musical, swing, gospel), trace the evolution of those genres, and cite well-known musicians in each.
Analyze and interpret how technological and scientific advances in music and other disciplines (e.g., history of the printing press on music publishing, instrument manufacturing, computer-assisted composition and arranging, advances in studio recording techniques*) influence the creation of work.
Compare and describe the influence on music of economic, political, social and literary aspects of at least two time periods or cultures.
Identify various roles* (e.g., teacher, transmitter of cultural traditions, entertainer) that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.

DISTINCTION (Honors)

Interpret non-standard notation symbols* used by some twentieth-century composers (e.g., John Cage, Varese).

Identify and describe music genres* or styles* that show the influence of cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences.

Standard 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

Identify simple music forms* when presented aurally.
Express personal reactions to music through media such as movement, words, painting and sculpture.
Indicate points of musical interest (e.g., use of dynamics* , pitch, tempo, form) in stories, plays and other performances.

FOUNDATIONS (Grades 1-3)

Use appropriate terminology (e.g., tempo, meter* , style* , tonality , quarter notes/whole notes, types of musical instruments and voices) to describe and explain music.
Explain personal preferences for specific musical works and styles.
Identify and discuss the similarities and differences in music produced by themselves and others, using technology* as one means of communicating personal ideas in a variety of forums.
Describe criteria for evaluating performances and compositions.
Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with music.

ESSENTIALS (Grades 4-8)

Devise and apply criteria for evaluating performances and compositions.
Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with music.
Analyze and demonstrate the use of the elements of music* (e.g., in live and recorded performance, verbal discussion).

PROFICIENCY (Grades 9-12)

Demonstrate extensive knowledge of musical terminology by comparing those terms with terms and usage in literature, history and the other arts.
Identify and explain compositional devices and techniques* (e.g., unity and variety, tension* and release) in a musical selection; give examples of other works that make similar uses of these devices and techniques.
Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.
Identify specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations* ; apply these criteria to personal participation in music.
Compare the materials, technologies, media and processes* of music with those of other arts disciplines and subject areas to create and analyze artworks.
Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.

DISTINCTION (Honors)

Interpret musical selections through original writing, original dance movement or original visual art.
Demonstrate independent artistic judgment in devising criteria for evaluating one's own performances and compositions.
Compare ways in which musical materials are used in a given example to ways in which they are used in other works of the same genre* or style*.
Evaluate a given musical work in terms of its aesthetic qualities* and explain the musical means used to evoke feelings and emotions.
Compare the uses of characteristic elements, artistic processes*, and organizational principles among music forms* and the other arts disciplines in different historical periods and different cultures.

The Arts Standards

Visual Arts

Study in the visual arts develops students' skills of observation as they learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate and respond to work in the visual arts. The visual arts are extremely rich. This broad category includes the traditional fine arts such as drawing, painting, printmaking, sculpture, photography and communication; design arts such as film, television, graphics and product design; architecture and environmental arts such as urban, interior and landscape design; folk arts; and works in ceramics, fiber, and jewelry, as well as in wood, paper and other materials. Through examination of their own work and that of other people at various times in various places, students learn to unravel the essence of artwork and to appraise its purpose and importance. Further, they learn to make choices that enhance communication of their ideas.

Refer to glossary for any italicized words followed by an asterisk. You may click on the word to take view it directly in the glossary. Only the first reference in each level is italicized per standard.

STANDARD 1: CREATING ART

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Identify and use a variety of art media* (e.g., papermaking, tempera paint, film, computer, fiber, clay) and techniques* (e.g., crayon resist, collage, wet-on-wet, computer graphics, coil/slab construction) to communicate ideas, experiences and stories.
- Recognize that the visual arts are a form* of communication.
- Identify various subject matter, ideas and symbols* (e.g., lion representing courage, heart symbolizing love, road conveying journey) used in own work and work of others to convey meaning.
- Begin to look at and talk about art.
- Identify and describe safe and responsible use of tools* and

materials.
- Show respect for personal work and the work of others.

FOUNDATIONS (Grades 1-3)

- Select and use subjects, themes and symbols* in works of art.
- Use additional different arts media (e.g., crayon, photography, pastels, video), techniques*, and processes* to communicate a variety of ideas, experiences and responses.
- Demonstrate knowledge and use of a variety of techniques, processes and media to create two- and three-dimensional artworks.
- Apply the elements of art* and principles of design* (e.g., showing perspective by varying the size of objects in a landscape) to create and control mass, form* and space* constructions.
- Organize and develop visual solutions to given problems such as using color and line to influence a response (e.g., joy, warmth, happiness, sadness) from the viewer.
- Use visual structures (e.g., organizational principles, expressive features, sensory qualities) to organize the components of own work into a cohesive and meaningful whole.
- Expand knowledge and use of different arts media (e.g., metals, paper casting, computer graphics, fiber arts).
- Demonstrate responsible use of tools* and materials.

ESSENTIALS (Grades 4-8)

- Choose the most appropriate media, techniques* and processes* to enhance communication of own ideas and experiences.
- Demonstrate increasing technical ability and skill to complete visual arts assignments.
- Identify and demonstrate the basic physical and scientific properties of the technical aspects of visual arts media (e.g., glazes, paints, printing equipment, photo papers/chemicals, fiber dyes, kilns, cameras, computer software and hardware, mathematics, light, tensile strength).
- Continue to expand knowledge and use of different arts media, acquiring several new techniques for those the students are familiar with.
- Investigate and sequence multiple visual solutions to a given problem, making revisions and articulating the rationale for the best solutions.

PROFICIENCY (Grades 9-12)

- Create works of art that apply media, techniques* and processes* with controlled skill, craftsmanship, confidence, understanding and sensitivity.
- Demonstrate extensive knowledge of skills and techniques in at least one visual art form*.
- Reflect on and articulate reasons for artistic decisions.
- Sustain a portfolio of created work demonstrating the progression of knowledge and skills.

- DISTINCTION (Honors)

- Create, on a regular basis, inventive works of art which solve environmental, industrial, technological and commercial problems.
- Initiate, define and solve challenging visual arts problems* using analysis, synthesis and evaluation.
- Communicate ideas regularly at a high level of effectiveness in at least one visual arts medium.
- Create multiple solutions to specific visual arts problems that demonstrate a high level of competence in producing effective relationships between visual form* and expression.
- Create a public exhibit of own artwork which reflects personal growth as an artist.

STANDARD 2: ART IN CONTEXT

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Identify art objects from different times, places and cultures through reproductions and/or original works of art
- Recognize and articulate how visual arts represent many cultures, times and places (e.g., from paintings on the walls of caves to contemporary murals on neighborhood walls)
- Identify various sources (e.g., nature, the constructed environment* , imagination) for creative work

FOUNDATIONS (Grades 1-3)

- Select and demonstrate an understanding of how subject matter communicates meaning, themes and ideas in works made by themselves and others.
- Demonstrate how elements of time period and location influence art.
- Identify and describe how history, culture and visual arts can and do influence one another.
- Identify realistic, abstract* and non-objective artworks.
- Describe careers (e.g., children's book illustrator, sculptor, graphic designer, painter, arts teacher, photojournalist, museum curator, architect, film animator) in the visual arts.

ESSENTIALS (Grades 4-8)

- Use subjects, themes and symbols* that demonstrate knowledge of contexts*, values and aesthetics* to communicate intended meaning in their artworks.
- Identify and investigate visual arts careers and qualifications, noting the personal and work attributes required to succeed.
- Identify and compare the characteristics of artworks that share similar subject matter, historical periods or cultural contexts.
- Describe the role* art plays in culture and how it reflects, records and shapes history in various times, places and traditions.

PROFICIENCY (Grades 9-12)

- Analyze and interpret how elements of time and place influence the visual characteristics, content, purpose and message of works of art.
- Describe the function and meaning of specific art objects within varied cultures, times and places.
- Analyze and interpret how technological and scientific advances in the visual arts and other disciplines (e.g., humanities, science, mathematics) influence the creation of work.
- Identify and evaluate the role* of the visual arts and artists in business, industry, technology* and the community.
- Analyze contemporary art issues and influences on own work and that of others.

DISTINCTION (Honors)

- Analyze the origins of specific images in the visual arts and explain their importance and influence.
- Analyze and interpret common and divergent characteristics of artworks evident across time and among cultural groups to formulate

analyses, evaluations and interpretations of meaning.
- Compare own analysis and interpretation of the visual arts with those made by critics, historians, aestheticians and artists.

STANDARD 3: ART AS INQUIRY

Students demonstrate how the arts reveal universal concepts and themes.
Students reflect upon and assess the characteristics and merits of their work and the work of others.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Identify design elements (e.g., line, color, shapes, texture) and design principles (e.g., balance, repetition, emphasis, perspective) and how they are used by visual artists to communicate meaning.
- Know that art is a visual language and is a form of expression and communication.
- Recognize and describe the many ways to create, value and respond to art.
- Recognize and respect that there are many valid responses to works of art that may be different from their own.

FOUNDATIONS (Grades 1-3)

- Identify and discuss the similarities and differences of art produced by themselves and others, using technology* as one means of communicating personal ideas in a variety of forums.
- Understand there are various purposes for creating works of art.
- Provide a rationale for why they like or dislike specific artworks based on the art elements, principles of design*, values and themes.
- Use appropriate visual art terminology to describe artworks.
- Describe how personal experiences and outside influences may affect the work of an artist, as well as the perceptions of the viewer.

ESSENTIALS (Grades 4-8)

- Compare and contrast the various purposes for creating art
- Identify the artistic styles* of realistic, abstract* and non-objective artworks.
- Interpret and describe the messages of contemporary and historic

artworks in terms of cultural and ethnic influences.

- Use art elements and the principles of design* to describe the effective communication of ideas in own personal work and in the work of master artists.
- Describe and compare own responses and responses of others to works by artists from various eras and cultures.
- Describe and demonstrate the persuasive power of the visual arts to influence messages used by business, industry and politics.
- Describe ways in which the principles and subject matter of other disciplines in the curriculum are interrelated with visual arts.
- Demonstrate the process* and value of critiquing one's own artwork and the work of others, using technology* as one means of communicating personal ideas in a variety of forums.

PROFICIENCY (Grades 9-12)

- Identify and critique the reasons for the success or need for improvement in a progression of their own works.
- Compare and explain the power of the visual arts to communicate universal concepts (e.g., love, birth, death, truth, fear) throughout time and across cultures.
- Identify intentions of those creating artworks, compare the implications of the various purposes, and justify analysis of purposes in particular works.
- Compare the materials, technologies, media and processes* of the visual arts with those of other arts disciplines and subject areas to create and analyze artworks.
- Analyze and interpret the effectiveness of contemporary artistic expressions in at least one visual art form*, school or style*.

DISTINCTION (Honors)

- Demonstrate the ability to compare two or more perspectives concerning the use of organizational principles and functions in the visual arts.
- Analyze the unique characteristics of aesthetic perception* as compared with those of general perception, which is only concerned with an immediate like or dislike of an image.
- Demonstrate the ability to make refined and subtle discriminations when analyzing works of art by one's self and/or works by others.
- Analyze and critique (e.g., using descriptors, analogies and metaphors) prominent works of art and the work of emerging artists, using technology* as one means of doing so.

The Arts Standards

Theatre

Theatre represents a broad and diverse range of forms such as Japanese Kabuki theatre, improvisation, Indonesian shadow puppetry, television, pantomime, Native American storytellers, Noh, dramas, film, vaudeville, and dramatic readings. Students develop theatre literacy in learning to see the created world of theatre through the eyes of the playwright, actor, designer and director. By creating, performing, analyzing and critiquing dramatic works, students develop a deeper understanding of personal issues and a broader world view that includes global issues.

Refer to glossary for any italicized words followed by an asterisk. You may click on the word to take view it directly in the glossary. Only the first reference in each level is italicized per standard.

STANDARD 1: CREATING ART

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

Students know and are able to do the following:
(All levels are built on previous levels.)

READINESS (Kindergarten)

- Use natural language patterns (e.g., from literature or school and home experiences) with familiar phrases as they play out a story.
- Develop sensory perception and the ability to describe mental pictures by recalling objects and/or events (e.g., use words, movement or drawings in a variety of ways to illustrate things seen, heard, felt, tasted, or smelled in class or home experiences or created after listening to stories told or read).
- Sustain a pretend scene (e.g., from literature or students' personal experiences), using appropriate language or movement with the teacher role-playing or giving cues.
- Describe (e.g., through words, drawings, technology*) the setting of a story to be dramatized and, with teacher guidance, establish spaces* for the dramatization* and select materials that suggest the furniture and objects needed.
- Show respect for personal work and the work of others.

FOUNDATIONS (Grades 1-3)

- Working within a group, use selected characters*, environments*, and actions* to improvise* a dramatic problem; formalize by recording and/or writing the dialogue and stage directions.
- Imagine and clearly describe (e.g., through variations of movement and gesture, vocal pitch, volume and tempo) characters, their relationships, what they want and why.
- As a character, play out her/his wants by interacting with others, maintaining concentration, and contributing to the action of classroom improvisations (e.g., scenes based on personal experience and heritage, imagination, literature and history).
- Draw or verbally describe mental images for the time, place and mood of classroom dramatizations.
- Collaborate to choose elements of scenery, objects, sound, lighting, clothing and makeup to suggest the place, mood and characters for classroom dramatizations.

ESSENTIALS (Grades 4-8)

- Create and script* (e.g., through scenarios for improvisations* and scripts), both individually and in groups, scenarios that develop tension* and suspense between believable, interrelated characters*.
- Demonstrate mental and physical attributes (e.g., concentration, sense recall and ability to remember lines and cues; breath and vocal control; body alignment*, flexibility and coordination) required to communicate characters different from themselves.
- Cooperate in an ensemble* to rehearse and present improvisations and scripted scenes involving themselves as invented characters.
- Identify and demonstrate the basic physical and chemical properties (e.g., light, color, electricity, paint, set construction and makeup) of the technical aspects of theatre*.
- Analyze scenes for artistic and technical requirements; develop design based on musical and visual arts principles* that meet the requirements of the scene.
- Work collaboratively and safely to select and create elements of scenery, properties, lighting, sound, costumes and makeup that will suggest their designs.

PROFICIENCY (Grades 9-12)

- Construct original scripts* and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.
- Compare and demonstrate various acting techniques* and methods, individually or in an ensemble*, to create and sustain characters* that communicate with audiences.
- Analyze a variety of dramatic texts* from cultural and historical perspectives to determine production requirements and develop designs that use visual and aural* elements to convey environments* that clearly support the text.
- Apply technical knowledge and skills to safely create functional scenery, properties, lighting, sound, costumes and makeup.
- Lead small groups in researching and planning a scene and rehearsing the scene for performance.
- Develop and sustain a portfolio of created work demonstrating the progression of knowledge and skills.

DISTINCTION (Honors) Option: Performance or Technical

- Write theatre*, film, television or electronic media* scripts* in a variety of traditional and new forms* that include original characters* with unique dialogue that motivates action*.
- Work in an ensemble* to create characters for classical, contemporary, realistic, and non-realistic improvisations* and scripted plays for the theatre, film, television and/or electronic media productions.
- Research and use cultural, historical and symbolic clues to develop an interpretation and visual and sound production choices for an improvisational or scripted scene; justify these choices; then collaborate as a member of a production team (e.g., as director, designer/technician, or actor) to develop aesthetically unified production concepts for classroom or formal theatre, film, television and/or electronic media productions.
- Use standard procedures to efficiently and safely construct and operate technical aspects of theatre, film, television and/or electronic media productions.
- Create and reliably implement production schedules, stage management plans, promotional ideas and business/front-of-house* procedures for theatre*, film, television and/or electronic media productions.
- Conduct auditions, cast actors, direct scenes and hold production meetings to achieve production goals.
- Collaborate with directors to develop unified production concepts that convey the metaphorical nature of the drama* for theatre, film,

television and/or electronic media productions.
- Collaborate, as a director, with designers and actors to develop aesthetically unified production concepts for theatre, film, television and/or electronic media productions.
- Research and explain how scientific and technological advances have impacted set, light, sound, and costume design and implementation for theatre, film, television and electronic media productions.

STANDARD 2: ART IN CONTEXT

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Share personal cultural traditions which they have also seen while viewing a play, a film or a television show.
- Demonstrate audience behavior appropriate for the context* and genre* of theatre* performed.
- Identify various sources (e.g., books, family stories, nature, imagination, paintings, poetry) for theatrical work.
- Discuss the jobs (e.g., playwright, actor, designer/technician) of those who "make" theatre.

FOUNDATIONS (Grades 1-3)

- Research information (e.g., social, economic, political, time, place) to enrich classroom dramatizations.
- Identify, by genre*, examples of theatre* about historical periods and cultures.
- Demonstrate how interrelated conditions (e.g., social, economic, political, time, place) influence the characters* and stories in theatre.
- Discuss the role* of theatre, film, television and electronic media* in their lives and in the lives of others.

ESSENTIALS (Grades 4-8)

- Analyze the physical, emotional and social dimensions of characters* found in dramatic texts* from various genre* and media.

- Explain and compare the roles* and interrelated responsibilities of various personnel involved in theatre*, film, television and/or electronic media* productions.
- Explain how social concepts (e.g., cooperation, communication, collaboration, consensus, self-esteem, risk-taking, sympathy, empathy) apply in theatre and in daily life, literature or history.
- Apply research to script* writing, acting, designing and directing.
- Analyze the emotional and social impact (e.g., historical and contemporary) of performances in their lives and the lives of others.
- Select characters representing various historical periods and cultures from scripts and other sources and illustrate how these characters 1) have similar needs and motivations and 2) reflect the conditions of their time and place.
- Describe and compare responses to their own works and works by others.

PROFICIENCY (Grades 9-12)

- Research and use cultural, historical, and symbolic clues to develop an interpretation of and to make visual and sound production choices for an improvisation* or scripted scene; justify these choices.
- Compare how similar themes are treated in drama* of different genres* and styles* from various cultural and historical periods; illustrate with classroom performances and discuss how theatre* can reveal universal concepts.
- Identify and compare the lives, works and influences of representative theatre artists in several cultures and historical periods.
- Analyze the effects of their own cultural experiences on their dramatic work; explain how culture affects the content and production values of theatre, television and films created by others.
- Analyze and interpret how technological and scientific advances in theatre and other disciplines (e.g., humanities, science, mathematics) influence the creation of work.

DISTINCTION (Honors) Option: Performance or Technical

- Research, describe and implement appropriate historical and contemporary production designs, techniques* and performances from various cultures for classroom and formal theatre*, film, television and/or electronic media* productions.
- Analyze the social and aesthetic* impact of underrepresented theatre, film, television and electronic media artists.
- Compare the interpretive and expressive natures of several theatre

forms* in specific cultures or historical periods.
- Analyze the relationships among cultural values, freedom of artistic expression, ethics and artistic choices* in various cultures and historical periods.
- Analyze the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods; explain influences on contemporary theatre, film, television and electronic media productions.
- Compare and contrast the roles of theatre, film, television and electronic media in the present and in the past.

STANDARD 3: ART AS INQUIRY

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Describe (e.g., words, drawing, movement) what they saw and heard at a theatre*, film, or television performance and what interested or surprised them.
- Discuss their role* as an audience and how they affect the performers.
- Share their responses (e.g., what they liked, didn't like; what seemed "real"; what helped them understand the event) to a dramatic performance.
- Understand and respect opinions of others in discussions of classroom dramatizations.

FOUNDATIONS (Grades 1-3)

- Describe how the performers communicate their characters* and how the costumes, set, lights and sound contribute to classroom dramatizations and dramatic performances.
- Infer a character's motivations and emotions and predict future action* or the resolution to a conflict in the drama*.
- Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with theatre*.
- Analyze classroom dramatizations and, using appropriate

terminology, constructively suggest alternative ideas for dramatizing roles*, arranging environments*, and developing situations, along with means of improving the collaborative process* of planning, playing, responding and evaluating.
- Explain personal preferences for specific dramatizations.
- Compare and contrast art forms* by describing theatre, film, television or electronic media* productions, using technology* as one means of communicating personal ideas in a variety of forums.

ESSENTIALS (Grades 4-8)

- Explain and justify the meanings constructed from their and others' dramatic performances.
- Describe and analyze the effect of publicity, study guides, programs and physical environments* on audience response and appreciation of dramatic performances.
- Describe ways in which the principles and subject matter of other disciplines in the curriculum are interrelated with theatre*.
- Analyze how characters* change as a result of events in the drama* and identify key messages or themes from a dramatic text* or performance.
- Explain their personal criteria for evaluating their dramatic work and the work of others by identifying 1) the basic elements of a drama and 2) the acting and process* of theatrical design.
- Describe and evaluate their sense of the effectiveness of classmates' and others' contributions (e.g., as playwrights, actors, designers, directors) to the collaborative process of improvising, scripting and performing scenes.

PROFICIENCY (Grades 9-12)

- Construct social meanings from classroom and formal productions from a variety of cultural and historical periods, and relate to current personal, national and international issues.
- Develop criteria for analyzing and evaluating script*, acting, design and direction based on artistic choices* in traditional theatre*, film and new art forms*.
- Analyze, critique and refine the whole and the parts of dramatic performances, taking into account the context*, and constructively suggest alternative artistic choices.
- Compare the materials, technologies, media and processes* of theatre with those of other arts disciplines and subject areas to create and analyze artworks.

DISTINCTION (Honors) Option: Performance or Technical

- Construct personal meanings from non-traditional dramatic performances.
- Critique several dramatic works in terms of other aesthetic philosophies (e.g., Greek drama*, French classicism with its unities of time and place, Shakespeare and romantic form*, India's classical drama, Japanese Kabuki, modern performance arts).
- Analyze and evaluate critical comments about personal dramatic work, explaining which points are most appropriate to use for further development of the work.

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The Arts Standards

Dance

Dance begins with an awareness of the movement of the body and its creative potential. Skills and knowledge acquired will allow students to begin working both independently and with a partner in creating and performing dances. Students learn to compare styles and meanings of ethnic dance, social dance, jazz, modern, tap and ballet in terms of the elements of space, time, and force/energy. Experiences in perceiving and responding to dance expand students' vocabularies, enhance their listening and viewing skills, and enable them to begin thinking critically.

Refer to glossary for any italicized words followed by an asterisk. You may click on the word to take view it directly in the glossary. Only the first reference in each level is italicized per standard.

STANDARD 1: CREATING ART

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Use appropriate terminology and demonstrate locomotor* and nonlocomotor*/axial movement* while moving to a beat and changes in tempo.
- Recognize and perform basic warm-up sequences (e.g., stretching, bending).
- Imitate and mirror basic body movements and shapes.
- Demonstrate use of time and space* elements by following movement changes in tempo, direction and levels.
- Identify and demonstrate knowledge of moving as an individual and as part of a group.
- Identify and demonstrate the range* and types of movement abilities of one's own body.
- Show respect for personal work and the work of others.

FOUNDATIONS (Grades 1-3)

- Demonstrate appropriate kinesthetic* response and ability to concentrate while performing movement skills.
- Create a movement phrase with a beginning, middle and end both with and without a rhythmic accompaniment with shapes at low, middle and high levels.
- Discuss own impressions (e.g., based on life experiences, concepts from other sources) of a dance.
- Demonstrate movement qualities* (e.g., energy, force, power) Invent multiple solutions to movement problems.
- Create a dance phrase, then vary it, making changes in time, space*, and energy/force.
- Demonstrate the ability to copy, lead, follow and mirror.

ESSENTIALS (Grades 4-8)

- Demonstrate the difference between literal gesture and abstract* movement.
- Demonstrate and explain alignment, balance, imitation of movement, articulation* of isolated body parts, weight shift, elevation and landing, and fall and recovery.
- Identify and demonstrate the basic physical and scientific properties (e.g., sound, physics, light, computer software/hardware, mathematics, human anatomy, costume design) of the technical aspects of dance.
- Identify and demonstrate basic dance steps, positions, and patterns for dances from at least two different styles* or traditions.
- Transfer accurately a visual pattern to a physical motion (i.e., kinesthetic*).
- Transfer accurately a rhythmic pattern from the aural* to a physical motion (i.e., kinesthetic).
- Demonstrate aesthetic qualities* (e.g., creating and contrasting complementary shapes; taking and supporting weight) through partner and small group skills.

PROFICIENCY (Grades 9-12)

- Demonstrate a synthesis of skeletal alignment*, articulation* of body parts, strength, flexibility, agility, and coordination in locomotor and nonlocomotor/axial movements*.
- Demonstrate rhythmic acuity* and projection* while performing dance skills.
- Create and perform combinations in a variety of dynamic ranges* and movement qualities*.

- Expand kinesthetic* memory to include extended movement sequences.
- Identify and demonstrate a greater length and complexity of steps and patterns from at least two different dance styles*/traditions.
- Identify and demonstrate a range* of choreographic* processes* (e.g., transition, contrast), structures, and forms* (e.g., AB*, ABA*, canon*, theme and variation, chance).
- Develop and sustain a portfolio of created works demonstrating the progression of knowledge and skills.

DISTINCTION (Honors)

- Demonstrate technical skills* consistently and reliably with artistic expression including clarity, musicality and stylistic nuance appropriate for various dance styles* (e.g., ballet, modern, and jazz techniques*).
- Choreograph a group dance with coherence and aesthetic unity; design costuming, lighting and stage settings that enhance the choreography*.

STANDARD 2: ART IN CONTEXT

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Create a dance and revise it over time; identify the reasons for the changes.
- Describe how dance and dancers are portrayed in contemporary media.

FOUNDATIONS (Grades 1-3)

- Observe and describe the action and movement elements (e.g., time, space, energy/force) in a brief movement study.
- Describe how dances are similar and different in terms of one of the dance elements (e.g., space*: shape, level, pathways).
- Select and demonstrate folk* dances from various cultures and

describe the cultural and historical context* of each.
- Identify and describe roles* of dancers (e.g., Hopi butterfly dancer, ballet dancers, square dancers, Ballet Folklorico performers, modern dancer, East Indian Classical dancer) in various dance settings and cultures.
- Explain how healthful practices enhance own ability to dance.

ESSENTIALS (Grades 4-8)

- Select and demonstrate folk* and/or classical dances from various cultures; describe similarities and differences in steps and movement styles*.
- Devise original warm-ups and discuss how warm-ups prepare the body and mind for expressive purposes and prevent injuries.
- Compare the roles* of dancers (e.g., storyteller, performer, teacher, choreographer, artistic director) according to the various functions and the conditions under which dance is performed.
- Discuss how lighting, costuming and different accompaniment can affect the meaning of dance.
- Demonstrate respect for the work of others through appropriate audience behavior during dance performances.

PROFICIENCY (Grades 9-12)

- Explain how movement choices communicate abstract* ideas in dance.
- Create a dance that effectively communicates a contemporary social theme.
- Select at least two contemporary theatrical forms* of dance; demonstrate and describe their similarities and differences.
- Demonstrate and discuss the traditions and techniques* of classical dance forms.
- Analyze and interpret how technological and scientific advances in dance and other disciplines (e.g., humanities, science, mathematics) influence the creation of work.
- Discuss how skills developed in dance are applicable to a variety of careers.
- Describe historical differences of two or more dance styles* (e.g., social, folk*, theatrical).

DISTINCTION (Honors)

- Describe how a choreographer manipulates, develops and arranges

the basic movement content in a dance.
- Analyze the style* of a choreographer or a cultural form*.
- Analyze issues of heritage, gender, social/economic class, age and/or disability in relation to dance.
- Analyze twentieth century dance events in their social, historical, cultural and political contexts*.
- Compare and contrast the roles* and significance of dance in at least two different social, historical, cultural and political contexts.

STANDARD 3: ART AS INQUIRY

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

Students know and are able to do the following:
(All levels are built upon previous levels.)

READINESS (Kindergarten)

- Respond verbally to creative works of others.
- Discuss how dances of various cultures have their own meanings.
- Identify elements on which to base aesthetic judgment (e.g., mood, projection*, technique*).

FOUNDATIONS (Grades 1-3)

- Present their own dances to peers and discuss their meaning with competence and confidence.
- Discuss differing interpretations of and reactions to a dance produced by themselves and others, using technology* as one means of communicating personal ideas in a variety of forums.
- Recognize and explore multiple solutions to a given movement problem.
- Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with dance.

ESSENTIALS (Grades 4-8)

- Identify aesthetic criteria* (e.g., skill of performers, originality, visual and/or emotional impact, variety and contrast) for evaluating dance.
- Describe ways in which the principles and subject matter of other disciplines in the curriculum are interrelated with dance.

- Compare and contrast dance compositions in terms of time, space*, and energy/force.

PROFICIENCY (Grades 9-12)

- Explain how personal experience influences the interpretation of a dance.
- Create a dance and revise it over time, articulating the reasons for artistic decisions and what was lost and gained by those decisions.
- Identify specific criteria for making informed critical evaluations of the quality and effectiveness of performances, choreography* and improvisations*; apply these criteria to personal participation in dance.
- Analyze the role* of dance in contemporary society.
- Reflect upon personal progress (e.g., skill development, personal growth) in performing dance and refine technique* through self-evaluation and critiquing.
- Compare the materials, technologies, media and processes* of dance with those of other arts disciplines and subject areas to create and analyze artworks.

DISTINCTION (Honors)

- Examine ways that a dance creates and conveys meaning by considering the dance from a variety of perspectives.
- Evaluate dances on the basis of aesthetic criteria* such as the skill of performers, originality, visual and/or emotional impact, variety and contrast.
- Compare and contrast how personal intent is communicated in choreographic* works.

The Arts Standards

Glossary

Legend for Bracketed Letters:

M-Music **T-Theatre** **V-Visual Arts** **D-Dance**

AB: A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality, such as the same tempo, movement quality, or style. [M, D]

ABA: A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated or extended form. [M, D]

Abstract: Not representational. Removed from the representative, yet retaining the essence of the original. [D, M, T, V]

Action: The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters. [T]

Aesthetics: A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics. [D,M,T,V]

Aesthetic Criteria: Criteria developed about the visual, aural and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning. [D, M, T, V]

Aesthetic Qualities: The perceptual aspects, emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art. [D, M, T, V]

Alignment: The relationship of the skeleton to the line of gravity and the base of support. [D]

Alla breve: The meter signature indicating the equivalent of 2/2 time. [M]

Articulation: In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected. [D, M]

Artistic Choices: Selections made by theatre artists about situation, action, direction and design in order to convey meaning. [D, M, T, V]

Art Media: Material used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood and plastic. [V]

Aural: Having to do with the ear or the sense of hearing. [D, M]

Axial Movement: Any movement that is anchored to one spot by a body part, using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement. [D]

Call and Response: A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first. [D, M]

Canon: Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times. [D, M]

Character: A created being in a drama. [T]

Characterization: The creative process whereby an actor understands the fundamental personality of a part and then projects it to the audience in such a way that the character becomes a living, convincing human being. [T]

Choreography Choreographic: Describes a dance sequence that has been created with specific intent.
[D]

Classical: A dramatic form and production technique(s) considered of significance in earlier times, in any culture or historical period. [D, M, T, V]

Classroom Instruments: Instruments typically used in the general music

classroom (e.g., recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments and electronic instruments). [M]

Classroom Production: The exploration of all aspects (e.g., visual, oral, aural) of a dramatic work in a classroom setting where experimentation is emphasized. Classmates and teachers are the usual audience. [T]

Clef: One of the three symbols that indicate the location on the staff of G above Middle C, Middle C or F below Middle C. [M]

Constructed Meaning: The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral and visual symbols of a dramatic production. [T]

Context: A set of interrelated conditions (e.g., social, economic, political) that influence the context and give meaning to the reception of thoughts, ideas, or concepts and specific cultures and eras. [D, M, T, V]

Criticism: Describing and evaluating the media, processes and meanings of works, and making comparative judgments. [D, M, T, V]

Drama: A literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance. [T]

Dramatization: The art of composing, writing, acting or producing plays. [T]

Dramatic Media: Means of telling stories by way of stage, film, television, radio, laser discs or other electronic media. [T]

Dynamics, Dynamic Levels: The expressive content of human movement, sometimes called qualities or effects. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. Degrees of loudness. See also movement quality. [D, M]

Electronic Media: Means of communication characterized by the use of technology including (but not limited to) computers, multimedia, CD-ROM, MIDI, sound boards, light boards, virtual reality, video, film. Used as tools to create, learn, explain, document, analyze, etc. [D, M, T, V]

Elements of Art: Visual arts components, such as line, texture, color, form,

value and space. [V]

Elements of Dance: The use of the body moving in space and time with force/energy. [D]

Elements of Music: Melody, rhythm, harmony, pitch, dynamics, timbre, texture, form. [M]

Ensemble: The dynamic interaction and harmonious blending of the efforts of many artists. [T, M]

Environment: Physical surroundings that establish place, time, and atmosphere/mood; physical conditions that reflect and affect the emotions, thoughts, and actions of characters and the audience. [D, M, T, V]

Folk: Work created and performed by a specific group within a culture. Generally these works originated outside the courts or circle of power within a society. [D, M, T, V]

Form: The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure. [M]

The structural organization of a drama (e.g., plot sequence; logical, realistic use of character and time/non-realistic use of character and time . [T]

Formal Production: The staging of a dramatic work for presentation for an audience. [T]

Front of House: Box office and lobby (i.e., business services). [T]

Genre: A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland). [M]

A type or category of dramatic literature (e.g., comedy, tragedy, melodrama, farce, serious drama). [T]

Harmony, Harmonics: Agreeable relationship between the parts of a design or composition giving unity of effect or an aesthetically pleasing whole. [D, V]

The combination of tones of a chord into music of three or more parts. [M]

Improvisation: Movement that is created spontaneously, ranging from free form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Is instant and simultaneous choreography and performance. [D]

The spontaneous use of movement and speech to create a character in a particular situation. [T]

Kinesphere: The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. [D]

Kinesthetic: The sensation of movement or action in the muscles, tendons and joints in response to stimuli while dancing or viewing dance. - [D]

Level of difficulty For purposes of these standards, music is classified into six levels of difficulty. [M]

Level 1 - Very easy. Easy keys, meters and rhythms; limited ranges.

Level 2 - Easy. May include changes of tempo, key and meter; modest ranges.

Level 3 - Moderately easy. Contains moderate technical demands, expanded ranges and varied interpretive requirements.

Level 4 - Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 - Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6 - Very difficult. Suitable for musically mature students of exceptional competence.

(Adapted with permission from the New York State School Music Association (NYSSMA) Manual, Edition XXIII, published by the NYSSMA, 1991.)

Locomotor Movement: Movement that travels from place to

place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap), and gallop (walk and leap). [D]

Major/Minor Key: A key or tonality in the major/minor mode. [M]

Major: The intervals between the scale tones are all whole steps except those between 3-4 and 7-8, which are half steps.

Minor: In the natural form the intervals between the scale tones are all whole steps except those between 2-3 and 5-6, which are half steps. The more common melodic form requires a half step between 7-8 ascending, but reverts to the natural form descending.

Meter: The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work. [M]

Meter Signature: An indicator of the meter of a musical work, usually presented in the form of a fraction; the denominator indicates the unit of measurement (note) and the numerator indicates the number of units (notes) that make up a measure. [M]

MIDI (Musical Instrument Digital Interface): Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer and drum machine from any manufacturer to communicate with one another and with computers. [M]

Movement Quality: The identifying attributes created by the release, follow-through and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch and glide. [D]

Ostinato: A short musical pattern that is repeated persistently throughout a composition. [M]

Palindrome: A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from the first movement to the second movement, etc.; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used

example in prose is "Able was I ere I saw Elba." In this example, the letters are the same forward to the "r" in "ere" as they are backward to that "r.") [D]

Pantomime: Originally a Roman entertainment in which a narrative was sung by a chorus while the story was acted out by dancers. Now used loosely to cover any form of presentation which relies on dance, gesture and physical movement without the use of the voice. [D, T]

Pentatonic: A musical scale using only five tones with a minor third between three and four, all other intervals being whole steps. [M] Perception Sensory awareness, discrimination and integration of impressions, conditions and relationships with regard to objects, images and feelings. [V]

Principles of Design: Underlying characteristics in the visual arts and theatrical design, such as reception, balance, emphasis, contrast and unity. [T, V]

Process: A complex operation involving a number of methods or techniques (e.g., addition or subtraction processes in sculpture; etching and intaglio processes in printmaking; casting or constructing processes in making jewelry). [V]

Projection: A confident presentation of one's body and energy to communicate vividly meaning to an audience. [D, M, T]

Range: The whole ascending or descending series of sounds capable of being produced by a voice or instrument. [M]

The scope or extent of one's abilities in movement, technique, etc. [D, T]

Real Work of Art: The original work of art rather than a reproduction. [V]

Rhythmic Acuity: The physical expression of auditory recognition of various complex time elements. [D, M]

Role: The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal (see characterization) and is appropriate for early improvisation exercises. [T]

Script: The written dialogue, description and directions provided by the playwright. [T]

Space: The performance area used by an individual or ensemble. [D, T]

The open place between the lines of the staff. [M]

Staff: The five parallel horizontal lines and four spaces on which music is written (Plural = Staves). [M]

Staves: Plural of staff.

Style: The distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style). [M]

A distinctive manner of moving; the characteristic way dance is done, created or performed that identifies the dance of a particular performer, choreographer or period. [D]

The manner in which a play is written or performed (e.g., classical, Shakespearean, realistic, absurdist). [T]

Symbol: An image, object, sound or movement that stands for or represents something else. [D, M, T, V]

Technical Skills: The ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms. [M]

Techniques: Specific methods or approaches used in a larger process (e.g., graduation of value or hue in painting; conveying linear perspective through overlapping, shading, or varying size and color). [V]

Technology: Electronic media (e.g., video, computers, compact discs, lasers, audio tape, satellite equipment) used as tools to create, learn, explain, document, analyze, or present artistic work or information. [D, M, T, V]

Tension: The atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address. [M, T]

Text: The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for improvisation. [T]

Theatre Literacy: The ability to create, perform, perceive, analyze, critique and understand dramatic performances. [T]

Theatre: The imitation/representation of life, performed for other people; the performance of dramatic literature, drama; the milieu of actors and playwrights, the place that is the setting for dramatic performances. [T]

Timbre: The character or quality of a sound that distinguishes one instrument, voice or other sound source from another. [M] Tonality The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music from ca 1600. [M]

Tools: Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns and cameras. [V]

Transposition: A change in a composition, either in the transcript or the performance, into another key. [M]

Visual Arts Problems: Specific challenges based in thinking about and using visual arts components. [V]

Warmup: Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the activities to follow. [M, T, D]